MÜV

RE CONSTRUCTING THE DECONSTRUCTION

BREAKING DOWN WENXIN YANG'S MASTERFUL DECONSTRUCTION PARKOUR FILM, CONTROLLED DESCENT.

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ANDREW OBENREDER X WENXIN YANG

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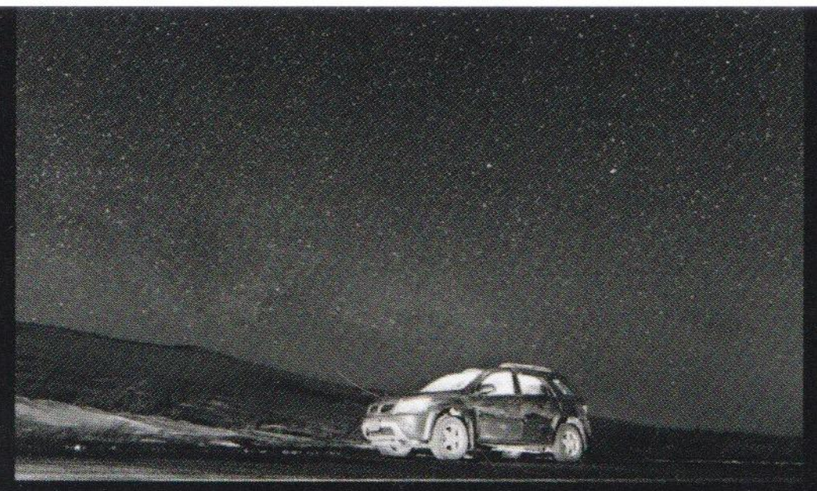
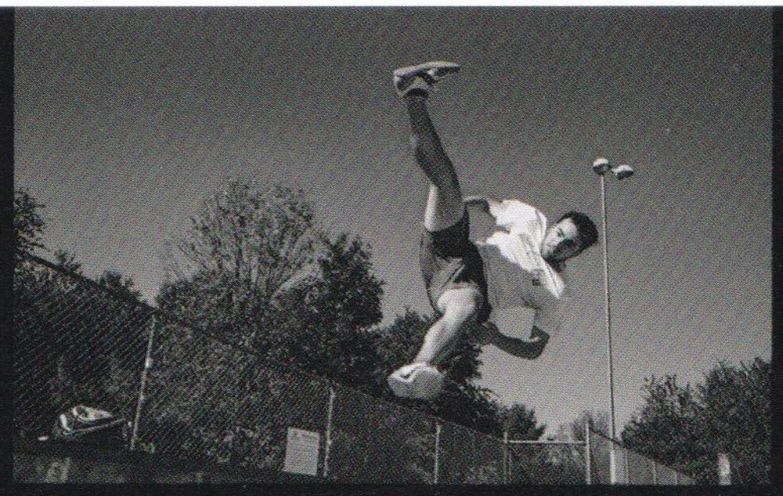

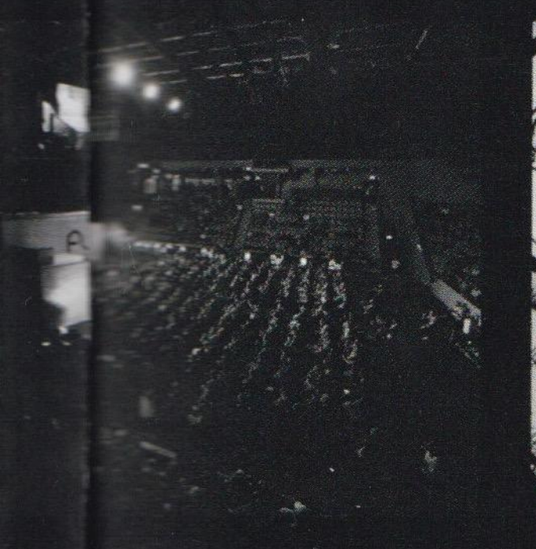

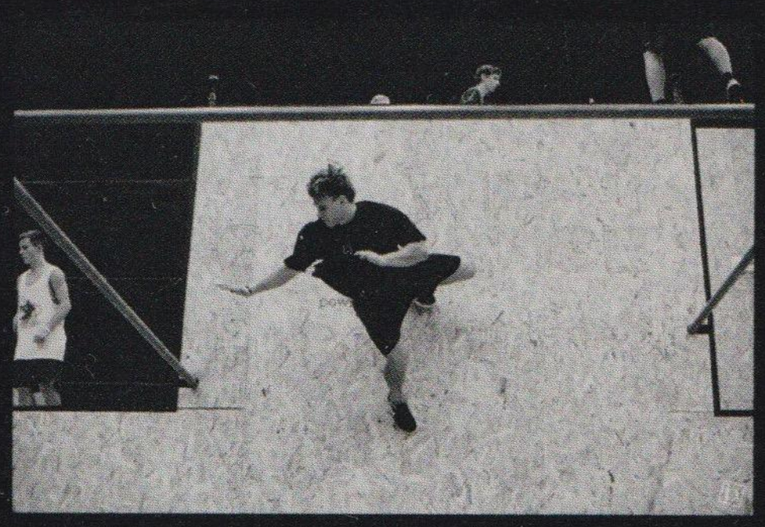
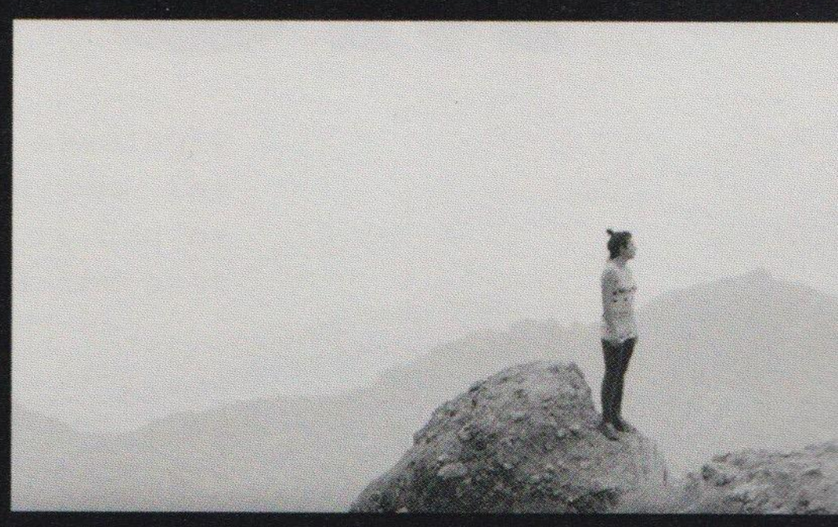

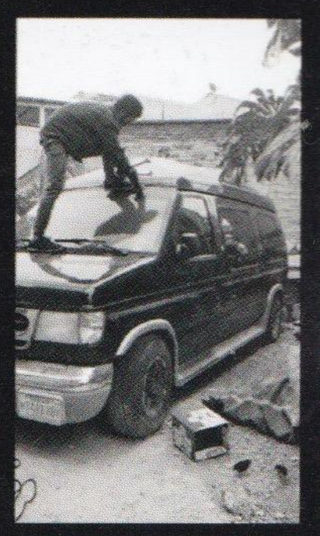

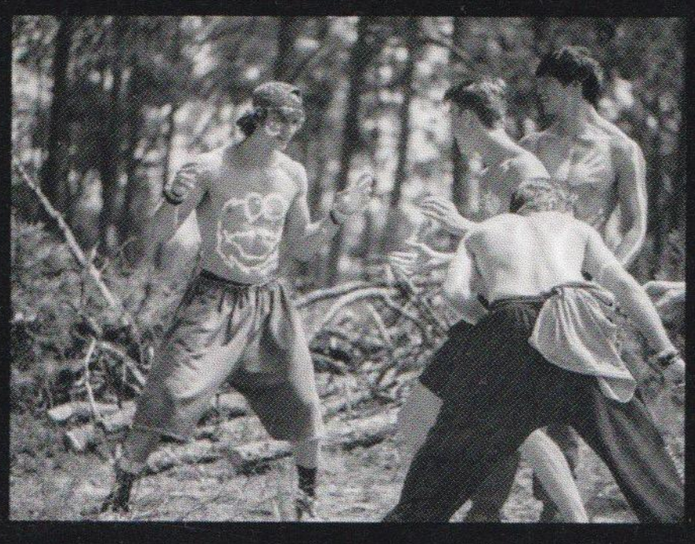

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10

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FROM THE EDITOR

A new year can mean so many things. The seemingly arbitrary evolution of numerical counting across the eternal day can be just that, another day, or it can be more. A celebration of occurrence, a reminder of the past or future, and something to signify change.

This issue is something like that. An ode to the time spent developing something - a song sung to the beautiful souls who carried it here in their hearts and hands - its melody, composed by the commune. The reflection of an idea beyond the self, contained within an amorphous landscape of opportunity. And a vision for the future. This is a celebration of our movement.

Eight years ago, this project began as nothing more than a thought. Time flies, doesn't it? With time comes change. Things are born, they grow, they die, and another emerges. This magazine is no exception. It started as an idea of mine, became a shared vision, flowed throughout myriad hands and minds, evolved by the visions of those who participated, and now stands here - towering before me. MÜV has grown into something I could have never imagined, and with teary eyes, I thank you all for being a part of this - being a part of something immense together.

However, if we are to continue to fly to new heights, we must leave the nest and venture far from what we know. For this project to continue its flight, it needs to find a new home. MÜV as an idea has grown far beyond that of myself, and for it to continue grow, it needs new wings to guide it. And with a heavy heart, I will be placing the company in new hands, with hope for the project to continue to realize its potential. While, I will still be involved in whatever capacity I can be, I have a lot of growing to do myself, and have no idea where my journey will lead.

I still have so many dreams for this project - for our movement, for the people, and for the world that I hope will one day manifest into reality. But I have done my part, and while I will continue to carry these dreams, I can only hope that the efforts toward these dreams have echoed far enough that someone else has heard them, and they too are moved by the song.

ANDREW OBENREDER
FOUNDER / CEO

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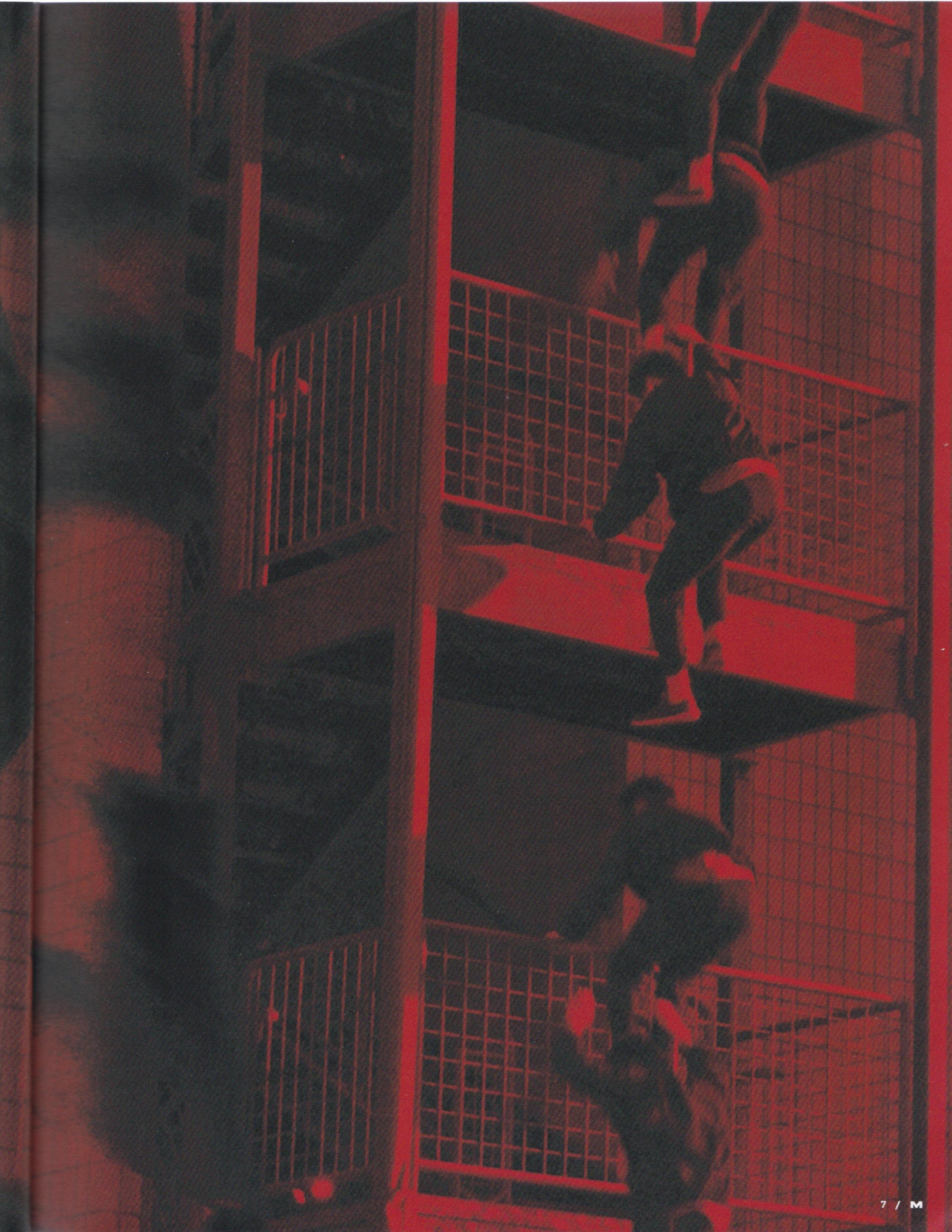
RE CONSTRUCTING THE DE CONSTRUCTION

BREAKING DOWN WENXIN YANG'S MASTERFUL DECONSTRUCTION PARKOUR FILM, CONTROLLED DESCENT.

ANDREW OBENREDER X WENXIN YANG



杨闻忻 领衔主演

WENXIN YANG

THERE WAS A TIME BETWEEN MY CHILDHOOD AND ADULT YEARS WHERE MOVING THE WAY I DESIRED WAS NO LONGER ACCEPTABLE. IT WAS MOMENTARILY APPRECIATED BUT MET WITH A GREATER FEAR FOR MY EXISTENCE. A FEW YEARS INTO MY PRACTICE, I STOOD BESIDE A HANDICAP RAMP WATCHING AN ELDERLY WOMAN WATCHING ME. I WAS UNCOMFORTABLE AND WAITED FOR HER TO LEAVE HER UNWAVERING POST IN FRONT OF HER DOOR — WATCHING ME AS IF I WERE AN UNKNOWN SPECIMEN. 56-HOURS LATER, I STEP OFF THE BUS IN SEATTLE TO MEET ERIC AND JOHN. MY MOTHER TELLS ME THAT SHE LOVES WHAT I DO, BUT SOMETIMES IT'S DIFFICULT TO WATCH AND INSTEAD SENDS HER FRIENDS TO WATCH MY VIDEOS. A SLIGHT BREEZE BLOWS, LEAVING A TRAIL OF LEAVES IN MY WAKE AS I SWING ACROSS A NEARLY DESERTED PLAYGROUND. I TAKE A BREATH IN PREPARATION AND THEN WATCH DYLAN JUMP. I BECAME AFRAID AT THAT MOMENT. IT TOOK ME THREE YEARS TO BREAK THAT JUMP. AND THEN HE SLIPPED — I WAS SURE HE WAS DEAD. WE SANG LANDLOCKED BLUES FROM THE TOP OF THE RIDE, AFRAID THIS MIGHT BE THE END OF IT. THE CROWD CHEERS, AND WE TAKE A BOW. I WIPE MY SHOES AND TRY AGAIN.

THESE WERE MY THOUGHTS THAT RACED THROUGH MY MIND AS I WATCHED THE FILM FOR THE FIRST TIME

[ANDREW]

控制

CONTROL

DESCENT

winston, but without the t

WXY
wenxin yang

INTENTION

意图

So I think it was maybe February of 2019. I did what most athletes do at the end of every year, so to speak, which is to like put together a video of the best clips I had filmed this past year. So I did that. I sat there, and I realized there was nothing special about this. I am contributing nothing to the conversation of parkour. There are 10,000 plus iterations of this video out there in the world - I didn't just want this to be another collection. Usually, when you finish editing a video, you're happy. I wasn't. I felt like I had to examine that feeling a little bit more. I wanted to add to the conversation, but what does adding to the conversation look like?

At the time, I was watching a lot of deconstruction genre anime. If you're not familiar - imagine you're watching an anime with giant robots in the first episode. What do you think? Probably that you're getting yourself into a show about people getting into robots, fighting each other, and beating bad guys. But the deconstruction genre anime understands these tropes, inverts them, and uses them against the viewer. So it requires a high level of self-awareness and knowing what the viewer is expecting, and purposely subverting it to make something a little bit more palatable. Because that's what I was ingesting at the time, I felt like I could bring something similar to the conversation.

CONSTRAINTS

约束

From my experience as a freelancer, so not working on parkour videos, but making videos and taking photos for clients. I always knew that I made my best work when I was working within constraints or boundaries. I would always make a video a little better if I had zero budget versus a thousand dollars. Having no money allowed me to be scrappier, and come up with a more interesting result.

For me to end up somewhere interesting, I decided to use constraints. To make a deconstruction genre parkour video, what I should do is follow the structure from another video as a formula. So what do I want to copy? I decided I wanted to copy the YouTube video essay format because I watch a lot of video essays on random topics that I've never heard of.

So systematically - hypothesis, supporting evidence, rebuttal, and then conclusion - that's the format. Essentially just MLA format essay writing for high school. But, you know, that's kind of interesting. Maybe I should structure parts for the video, like an ethic that would take me somewhere.

So that was my first constraint, which immediately led me to my second constraint. YouTube video essays usually have a narrator, a talking-head video. I knew that if I were to be the person that speaks in front of a camera to answer whatever question I might be posing, then I won't be able to watch it years down the line because I don't have the competence in my talking and presentation ability in front of the camera to not feel crazy. So the second constraint that I set for myself was that I was not allowed to speak in my video ethics.

Then the final constraint that I set for myself was that I had to be ruthlessly truthful in presenting who I am as an entire human being. I feel like it's easy as a creator to do things knowing that it's going to get views and attention. I know that trends fade, and I know that anytime you do things like that, you're compromising something, and I feel like that's detrimental to your self authenticity. A lot of people don't stay true to themselves because they feel like they could be rejected or people won't understand. So I said fuck it - I don't care if people don't understand me because they can't anyway. I am a collection of things, and the best I can hope for is that people will understand little bits of who I am. So constraint number three: be ruthlessly truthful to myself. What I like, who I am - just slamming as much of that into Controlled Descent as possible. Language, culture, race, music, arts, photography - let's pack it all in and see if I can still make something that's still cohesive.

Video essay, no talking, be very genuine to myself - that's kind of the ingredients that caused that.

My father watched the video silently. After it finished,
he turned to me and said,

"哎呀, this is so dangerous. Can't you find a safer hobby?
You've hurt yourself so badly before, what if it happens again?

"...是不懂"

"Why do you still do this?"

When I was working with my first constraint, I had to figure out what question I wanted to answer. I needed to figure out my hypothesis.

I went to school for marketing and learned that if you feel like you're missing out on ideas or don't know what to do, find the thing that makes you upset and try to solve it. That way, you're bringing a service into the world. And the thing that I was upset about was how I felt about the attitudes of a lot of people in the parkour community.

Every time I opened Instagram, I saw a world-class athlete post the most ridiculous movement that anyone has ever seen, and the caption would always be self-deprecating. You're doing the craziest shit! Why do you not feel amazing about that? I couldn't find people doing things just because it made them happy. I felt like people didn't know how to be content.

My dad asked me the question in 2015 after I broke down. I got in a really bad accident and broke both my feet at the same time and I was in a wheelchair for months. As I was recovering, I put out my last video called Wall Run. I showed it to my dad, and after he finished watching it, he said, "This is so dangerous. You put yourself in the hospital, and now you have injuries that will probably never get better. Why do you still do this?" And I felt like it was one of those periods of my life where I came up with a bunch of responses on the spot, you know, to either answer or deflect what he was asking me, but I felt like I never really dug in deep and explored. Why do I still do parkour? One is a hypothesis.

let it go.

THESE ARE THE USELESS THINGS

This is me beginning to sort of explore the idea of being content and how not everything needs to be meaningful to be enjoyable. It's the little things in life - these little useless things are what make life meaningful. If you can come to appreciate the useless things, you're living a much better life. And I felt like that's what I had to present in the beginning.

That sense of aloneness,

没用的东西

表现和想像力

For many people, there is a barrier between them being able to perceive joy. I think self-deprecation partially comes from a lack of self-confidence, and I think that the biggest barrier to overcome in terms of allowing yourself to be content is just to reconfigure your imagination to perceive the joy that exists in the world.

One of the references early in the film references a famous podcast, This American Life. There was an episode about this book called The Book of Delights where the author made an effort every day to take note of something that gave them joy. And he kind of just realized that like over time, practicing noticing things that give him joy gave him more joy in life. I think it requires that sort of reconfiguration of your imagination and perceiving things that make that happen.

The quote that's attributed to the section is from a super legendary Hong Kong film director, and a lot of his films are extremely kinetic. So that section is mostly a "this is who I am." Why do I still do parkour? Well, one of the reasons why I still do parkour is because I can combine expression and imagination in a bunch of different ways. I can either have fun movement-wise or I can have fun filming it. And all of that is an expression of my imagination, but also a testament to why I still do parkour: it's fun, and there are multiple ways of having fun.

EXPRESSION & IMAGINATION

I ALWAYS THINK TO SHOOT ACTION SCENES, IT'S NOT REALLY ABOUT THE STUNTS. IT'S MORE ABOUT AN EXPRESSION AND ABOUT IMAGINATION.

WONG KAR-WAI

ARCHITECTURE,
THE MIRROR OF LIFE

建筑

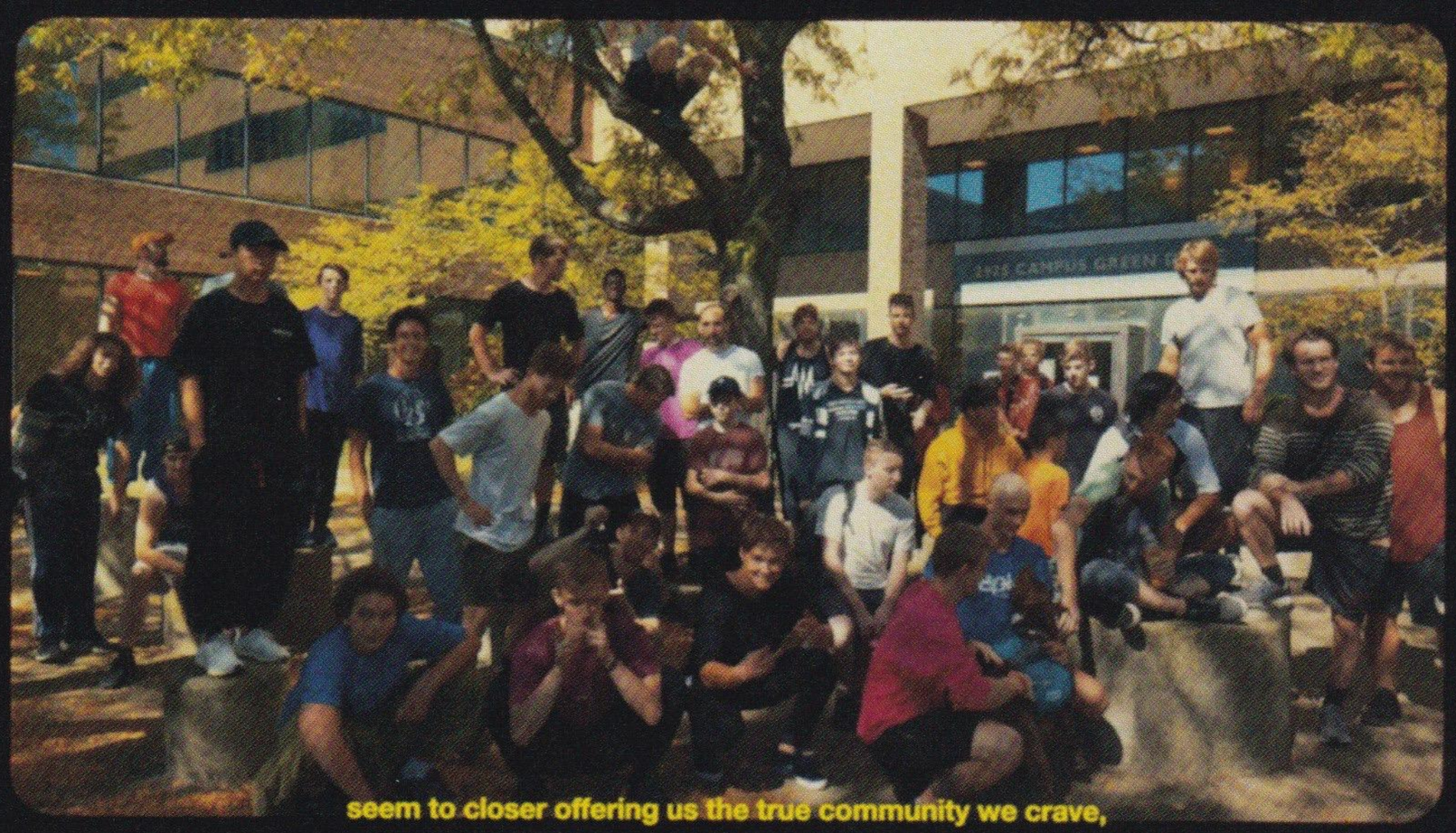
" We shape our buildings; thereafter they shape us. "

Like many other athletes, parkour has allowed me to appreciate the structure I live in within everyday life. This is just me showing the audience what parkour athletes see, or at least the way that I see it, which is a bunch of extremely, still places that feel like there's life happening even though you don't see any people in the shot. Or if I do show up in the frame, I am simply a small part of the environment as a whole and not the main focus, the environment is.

And our architecture influences parkour athletes in terms of how we train, and how we move. Some of us were raised by these places that have no life, so to speak to it, but they raised us based on their angles, shapes, and textures. And I just felt like those are all things I wanted to try to capture on video, even though they are quite intangible.

我们是局外人

FELLOW OUTSIDERS



seem to closer offering us the true community we crave,

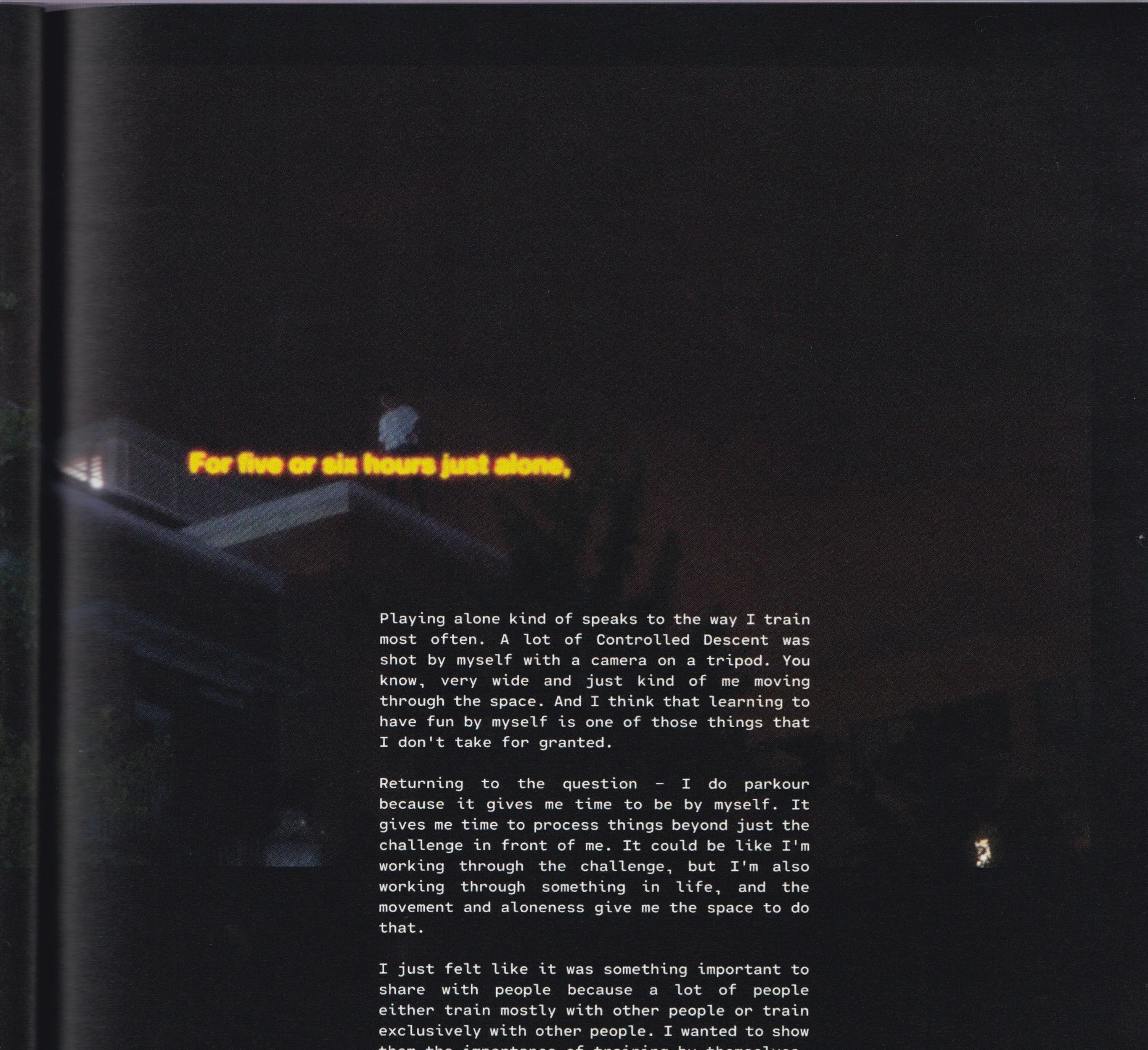
People in parkour is another reason why I do parkour. We all feel like a bunch of outsiders that found each other in this strange, but amazing sport, you know? And I think that's beautiful.

As I've gotten older, I realized that many people don't have something that they're passionate about, or they don't necessarily have a hobby, which is kind of crazy to me. I feel like parkour people love bringing more and more hobbies into their lives.

This segment was really just for me. These are my friends, and this is my life. Whether it was when I was younger or now, it was a showcase of my little corner of the community.

" I make movies about things I do not understand, but wish to. "

– Seijun Suzuki, 鈴木清順

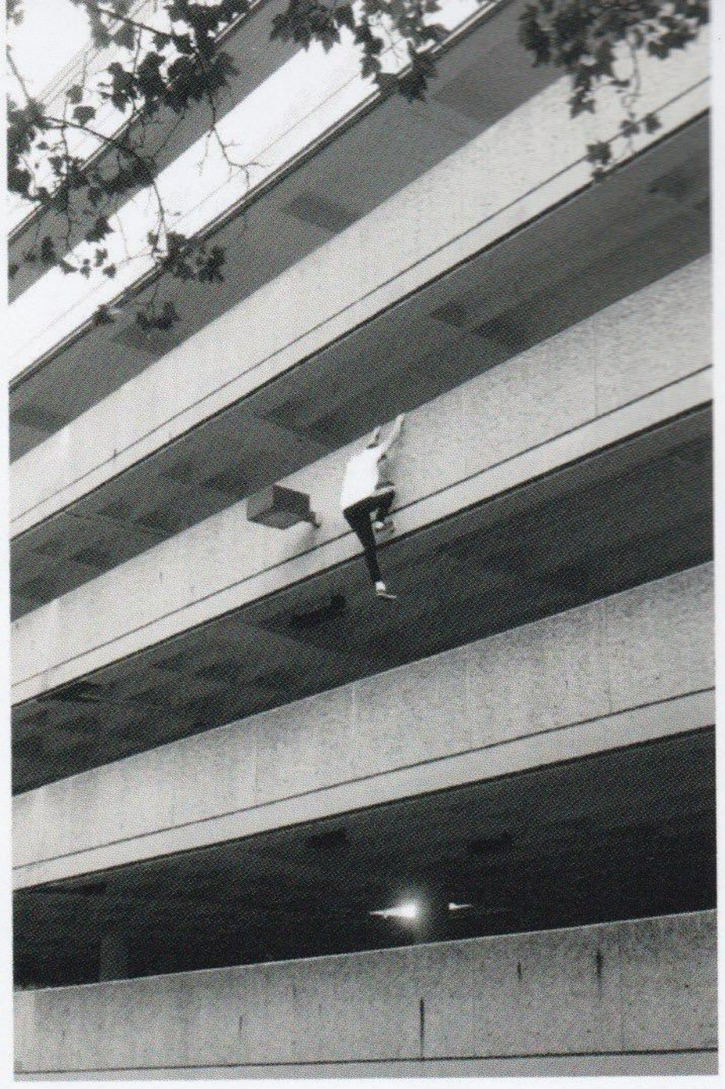


Playing alone kind of speaks to the way I train most often. A lot of Controlled Descent was shot by myself with a camera on a tripod. You know, very wide and just kind of me moving through the space. And I think that learning to have fun by myself is one of those things that I don't take for granted.

Returning to the question - I do parkour because it gives me time to be by myself. It gives me time to process things beyond just the challenge in front of me. It could be like I'm working through the challenge, but I'm also working through something in life, and the movement and aloneness give me the space to do that.

I just felt like it was something important to share with people because a lot of people either train mostly with other people or train exclusively with other people. I wanted to show them the importance of training by themselves.

I think many people do parkour only to share it with people online. That cycle is what sort of caused the sport to be where it is right now. If you train for other people, or if you're training for views, you're more likely to fall into that cycle of feeling not good enough. Solo training, and not training for anyone else except for yourself, is my solution to that.



CUT THE PARACHUTE

"The bad news is you're falling through the air, nothing to hang on to, no parachute. The good news is, there is no ground to land on."

– Cohgyam Trungpa Rinpoche

I needed a way to finish this film, and I genuinely did not know how to finish it. I worked with all the sections, and I thought, how do I wrap this up? How do I answer the question of why do you do this? It's an existentialism-type question, right? Why do you do anything? So I didn't know how to answer this question until I came across the quote about cutting your parachute.

I remembered just being stunned by this quote. Throughout the creation of the film, every single time I got stuck with not knowing what to add to a section of the film to make it better, flush out the story or the feeling - me just living my life, and ingesting the things that I like, gives me something. I felt like this quote is landing in front of me was one of those like unbelievable circumstances where it just was perfect, and I knew that it fit in the ending.

This came from me ingesting business podcasts of all things. It came from an interview between Tim Ferriss and Seth Godin where Seth brings up the parachute quote, and I thought that was great. The theme of the film movement-wise is falling, and it's also about enjoying yourself. Seth talks about how, to truly enjoy anything, you need to stop focusing on the ground because there is no ground - there is just the falling, so you might as well just let go and learn to enjoy the process. Know that you have some level of control, but you also just don't sometimes.

So the ending of the film was me working through the most recent iteration of a descent technique that I was working on just as I was finishing the project, which was the descent to a full-hang cat drop. I had never done that until that point, and it was something that was really hard. It was just a nice tie into everything. I go back to a spot that has already been shown in the film before, I'm working on something new, and although it's not something that is not groundbreaking, I'm going to give it to the world anyway because it's real.

技術

AND LOOK
HOW EASY
IT IS!
IMPORTANT:
Don't settle for less

结论

If you're making something and at least 50 to 80% of people don't find it to be stupid, then you're not coming out with a fresh idea. All great ideas - like really good ideas, start as terrible ideas in the eyes of other people. If you tell someone an idea, and they agree that's it's a great idea with no hesitation - it's already been tried, tested, and exists in the world. So I told myself that I was going to put every bad scene in there, and I wasn't going to care about the outcome. That was the only way that I could stay true to myself, but also make something different. I made this film with no intention of anyone liking it, and I was super okay with that being the case. Honestly, the amount of people that praised the film tells me that I wasn't weird enough with it - I didn't really dig into the genius-level territory. But I'm not a genius, so that's totally fine.

If you make something with the intention of having people like it, intending to have a person take away something from it that you want them to understand, then you will always fail - unless, of course, you're making a documentary. I think the best thing you can do as a creator, as an athlete, and as a person walking through life is to always just put yourself out there in the most genuine way possible. And I think long-term, it should always work out, and that's always a worthwhile thing to do.

It's not easy to be true to yourself - like genuinely true to yourself. You've always wanted to be something, but it's hard, so you deviated to doing something else. This video was the first time I tried something really difficult, which resulted in a snapshot of who I was at that moment, but also an aspirational piece of life advice that I would like myself to constantly remember. I wanted to constantly remind myself that no, there is no other alternative than be honest to yourself, there is no other alternative than to try your best to find joy in everyday life.

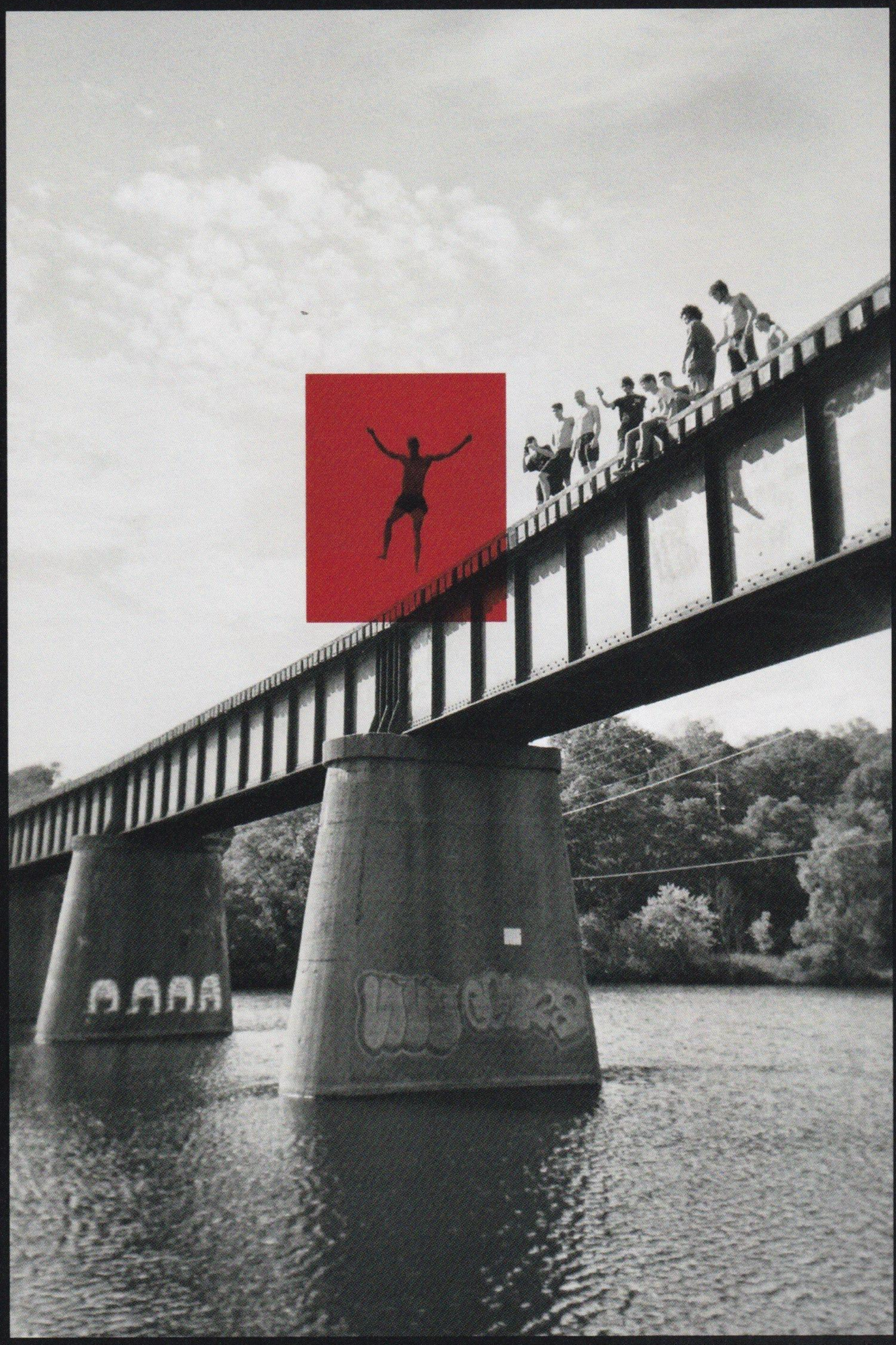
Immediately after I released the film, I fell into a whirlwind of freelancing in New York. I had clients, I had deadlines, and I was trying to finish work as fast as I could so that I could move on to the next work. I was stressed, and I was getting anxious before shoots. It was funny that I put out this film about enjoying the process, and instead, I was like eating the process. But that's why it's aspirational. That's why being true to yourself is hard.

Now it's been like a year of freelancing in New York City. When I first arrived, people told me to work on a team - if you work with a team, then you can get bigger checks, and then you can get bigger, more impressive projects. So I did that because I thought it was the right thing to do. But over time I realized that I was just a part of something a lot bigger, but I had very little control, and it would take years for anyone to ever listen to the ideas that I had. And even if someone gives me the green light to execute an idea for a project, there'll still be someone watching my back.

After a year of being in a city, I realized that you can't wait for someone else to give you permission. You just have to learn to give it to yourself, be okay with that, enjoy it, and learn that it's the only way to do the things you want to do. I want the film to be a reminder to people that the only way forward is to be true to yourself. And if you think otherwise, you're probably compromising on something really important.

FUN!

It's hot!



CUT THE PARACHUTE,
ENJOY YOUR FALL.

EIVUE

SO FAR SO GOOD X FARANG

MYLES ROSS

FARANG

HOW DO YOU FEEL WHEN YOU MOVE? WHAT HAPPENS IN YOUR BRAIN WHEN YOU TURN OFF AND HONE IN ON THE CHALLENGE YOU SET FOR YOURSELF? THIS SERIES WAS TAKEN WITH THESE QUESTIONS IN MIND. ATTEMPTING TO CAPTURE THE ANSWERS ON A ROLL OF FILM IS SOMETHING SPECIAL, AND WHEN YOU'RE ABLE TO READ IT ON SOMEONE IN A STILL FRAME, IT GIVES YOU SPACE TO REFLECT ON WHAT THIS GROWING CULTURE ADDS TO OUR LIVES.

FARANG

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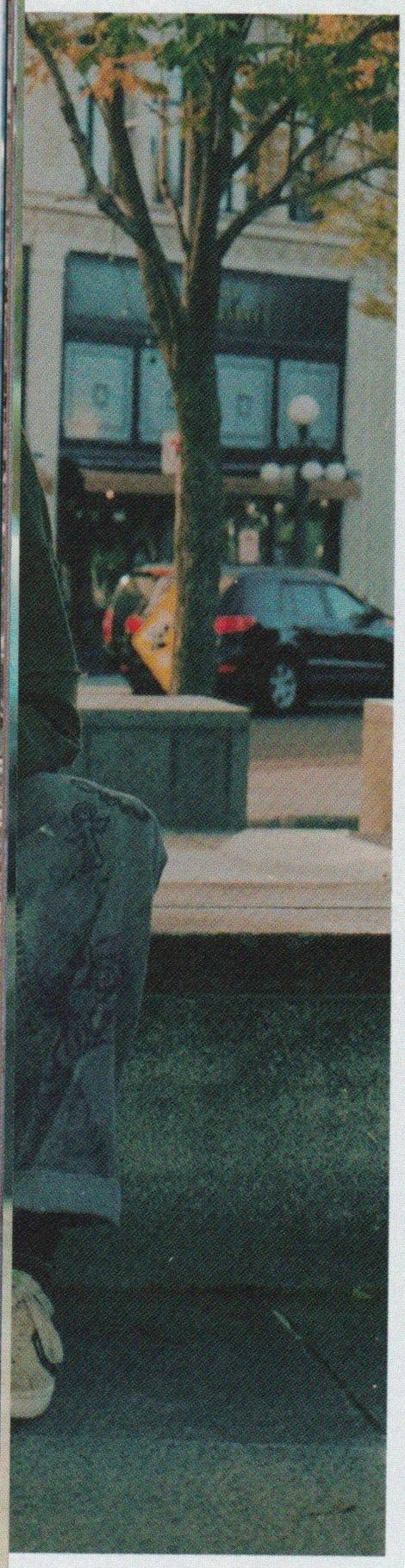
SO FAR SO GOOD



THESE WERE ALL TAKEN WITH A MAMIYA 645 ON A ROLL OF PORTRA 400. THE COLORS THAT THE FILM PULLS FROM THE MOMENT, GIVE LIFE TO THE IMAGE AND ALLOW AN AUDIENCE TO EXPERIENCE IT MORE CLEARLY.

HAMM PLAZA
1 9 9 2

DO NOT

LEA PREISS //
NIELS VAN SANTEN

PHOTO **WOUTER DE MOL**

NICO VANHOLE

DREAMER MEETS DOER

INTERVIEW ANDREW OBENREDER PHOTO WOUTER DE MOL

YOU'VE BEEN TRAINING FOR YEARS, WHICH HAVE DEEPLY ENRICHED YOUR MOVEMENT VOCABULARY AND ORIGIN TO UTILIZE THE SAME PATTERNS OVER AGAIN. I THINK YOU'VE DIVERSIFIED YOUR LANGUAGE, AND FROM THE OUTSIDE, YOUR TRAINING PRACTICE SEEMS TO BE VERY MUCH DRIVEN BY THE PURSUIT OF CREATIVITY AND EXPLORATION. WHAT IS TRAINING LIKE FOR YOU?

I aim to train five times a week because training is still the thing that gives me the most energy and the most satisfaction - I think it's one of the most important things in my life next to my girlfriend and that kind of stuff.

I think a lot of people are not going to agree with me on this one because a lot of people will tell you to train only when you feel like training, but train when I'm not feeling like training. Even if I have zero creativity, zero ideas - I will try to drill techniques. Even if I don't feel like training after a while, I'll get into it, and I enjoy those sessions. For most of my training, I've got a lot of energy and I just want to train. When it's time for bed, I tend to think about parkour a lot. I think most of my ideas come from just laying in bed trying to fall asleep, and I'm like, "Oh wow, that could be a thing." And then the next day, if the weather is good, I'll try the ideas I had when I was trying to fall asleep. So that's something that happens a lot. Sometimes the idea doesn't work out for me - maybe somebody else can do it, but I can't. Most of the time, I can work around some sort of way to get the idea.

This might be a classic answer, but I think where I live drives my creativity. It's a small city, and the spots are almost all small non-spots, with only a few good spots. So we have to go there over and over again. Sometimes it's a pain in the ass - like I don't feel like training at that place again, but my motivation is finding something new at the spot every single time. And I always find something new. You will get variations on a move or new combinations, and that's what I think makes me try a lot of things. We have to because we only have a limited amount of spots in Leuven - it's not like London or Lisbon. I guess it's this limitation of spots that makes us try a lot of things and helps with creativity.

WHEN YOU HAVE CONJURED UP A NEW VISION FOR SOMETHING TO TRY, HOW DO YOU APPROACH THIS NEW IDEA?

You always have that one jump or combination in your training that gets you warmed up and gives you all of the energy you need for the rest of your session. I try to find that jump, warm up, and most of the time, go straight to the gym to the idea I had.

I try to work around the idea - check how it works, fix my body position, and things like that. Sometimes it works, sometimes it doesn't work. If it doesn't work, I try a different approach from a different angle or try another run-up. If it works, I like to put it in a combination.

Sometimes the idea is too crazy, you know, the jumps you can only do once, and it's too difficult to put it in a combination. But I love to succeed in an idea and put something in front of it like a nice entry towards the move or get something nice out of it.

DENNIS KORRA

PHOTO **DENNIS KORRA**

DO YOU EVER FEEL YOUR BEST YEARS ARE BEHIND YOU?

IN ANY PURSUIT THERE MUST BE A POINT WHERE PEAK IS REACHED BEFORE A STEADY DECLINE IN ABILITY.

I MEAN, I WONT ALWAYS BE ABLE TO PUT MAXIMUM EFFORT AND TIME INTO SOMETHING CONSISTENTLY FOREVER.

THATS NOT TO SAY THERE ARENT STILL THINGS THAT ID LIKE TO ACHIEVE.

ONE MOVE IN PARTICULAR HAD BEEN A GOAL SINCE I STARTED PARKOUR WELL OVERA DECADE AGO...

BARS HAD ALWAYS COME NATURALLY TO ME EVEN WITHOUT ANY TYPE OF BACKGROUND IN GYMNASTICS

MY CAST HAD ALWAY BEEN HIGH AND CONFIDENT

AND MY GRIP HAD ALWAYS FELT FIRM AND STEADY.

WITH OR WITHOUT CHALK

THIS ISNT REALLY A MOVE YOU CAN PRACTICE EXACTLY. AT THIS POINT ALL THATS LEFT TO DO IS TO COMMIT AND TRUST THAT YOU WILL SWING AROUND AND OVER THE BAR.

AND YET EVEN THOUGH THIS MOMENT LASTS LESS THAN ONE SECOND...

IT DOESNT MATTER HOW CONFIDENT I GO INTO IT... HOW SURE OF MY ABILITY I AM...

I CAN NEVER GET PAST THAT POINT. ALL IT WOULD TAKE IS ONE SECOND OF BRAVERY TO ACHIEVE MY GOAL

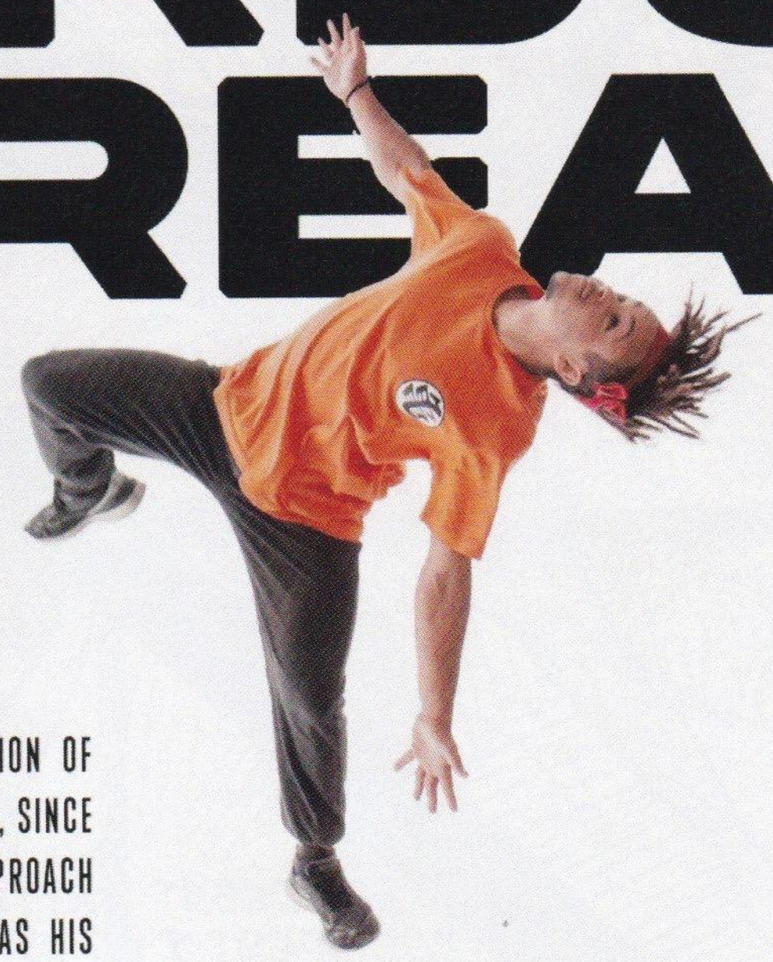
BUT SOME MENTAL BARRIER SIMPLY WONT ALLOW ME

IM BEGINING TO ACCEPT THAT SOME GOALS SIMPLY WILL NEVER BE ACHIEVED

AND THATS OK

SHREWMASTER COMICS

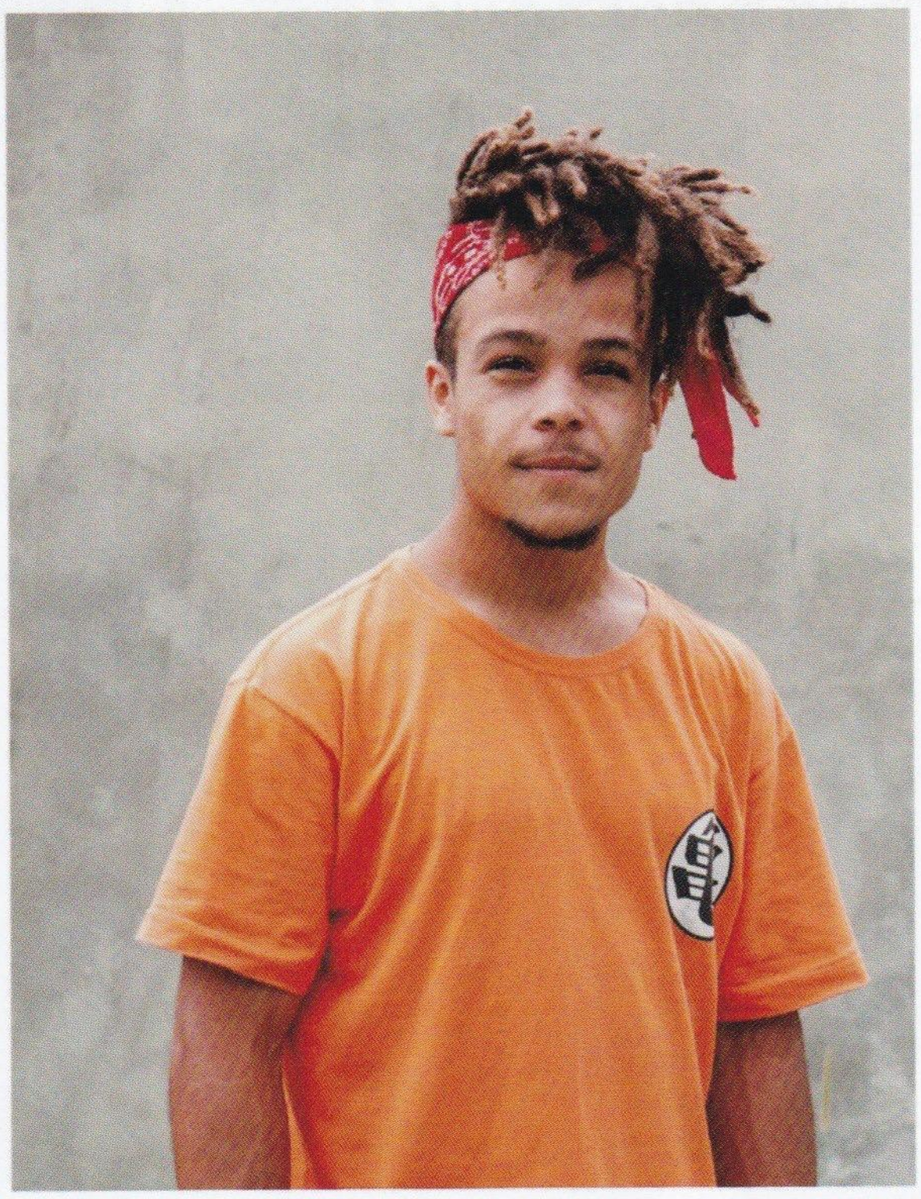
RICARDO CORREA



STYLISH FREEDOM

RICARDO CORREA IS A 19-YEAR-OLD WHO LIVES IN THE METROPOLITAN REGION OF CURITIBA, IN A TOWN CALLED PINHAIS IN SOUTH BRAZIL. A TIRELESS JUMPER WHO, SINCE HIS DISCOVERY OF PARKOUR, HASN'T STOPPED DEVELOPING HIS APPROACH. AN APPROACH THAT DELIVERS A STYLISH ATTITUDE, BOTH WITHIN COMPETITIONS, AS WELL AS HIS EVERYDAY TRAINING.

STORY GUILHERME ROCHA DE OLIVEIRA



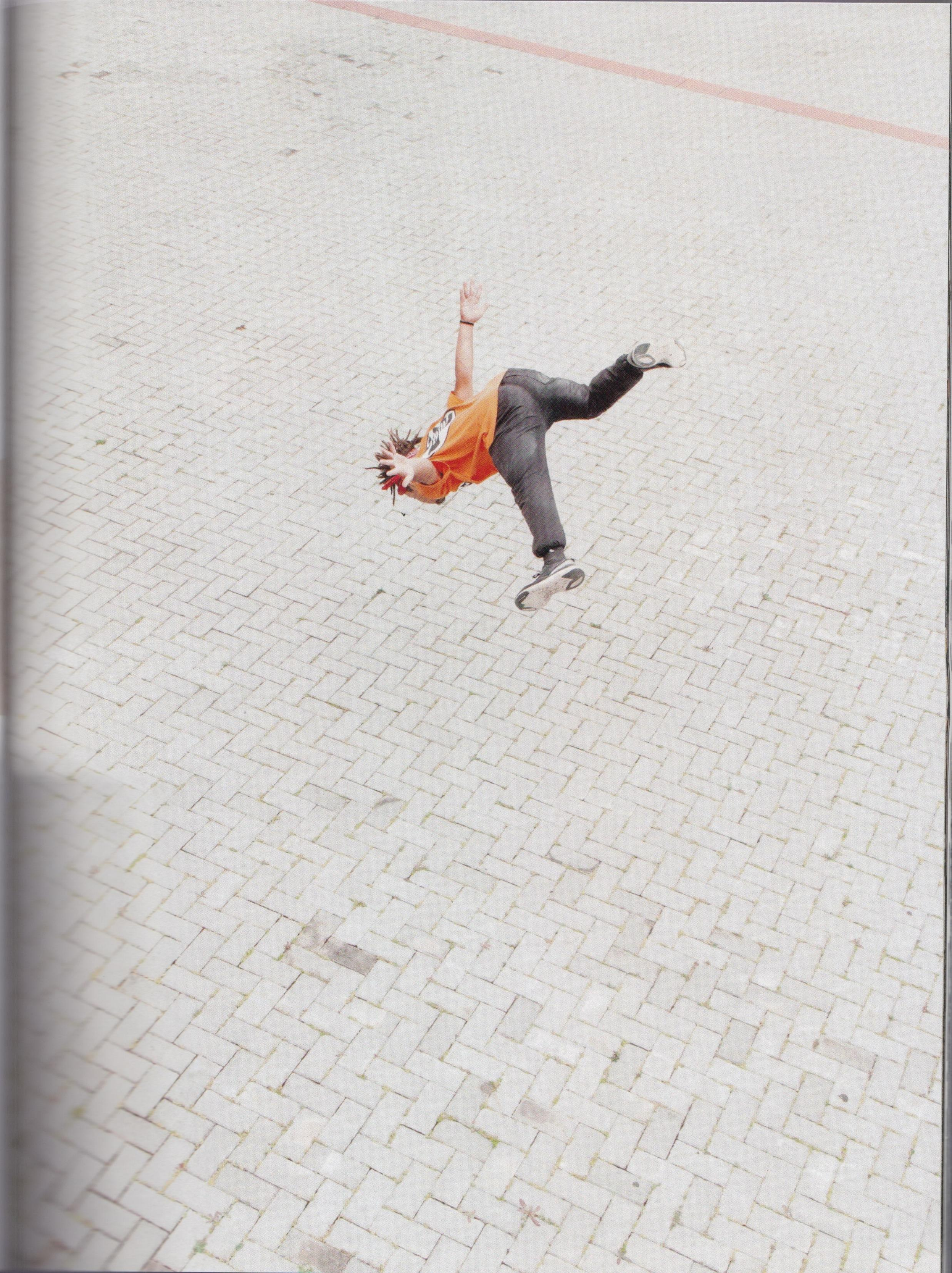
MY FIRST CONTACT WITH PARKOUR CAME THROUGH A VIDEO IN THE AFTERNOON, WAS IT LOVE AT FIRST SIGHT? MAYBE. I STARTED LOOKING AROUND FOR THE AMAZING ACTIVITY, WHICH AT THE TIME, ONLY SEEMED LIKE A BUNCH OF MADCAPS WITH STYLISH JUMPS.

Ricardo recently claimed first place in the PK CWB League 2021, a competition based in Curitiba, where competitors played in a hybrid way: visiting the local pre-selected spots and then uploading their runs. Ricardo's run captured the sense of freedom he talks about.

AS TIME WENT BY, I REALIZED PARKOUR WAS SOMETHING BEYOND. IT BRINGS FREEDOM FOR THE BODY AND MIND, AND EVEN THOUGH IT ISN'T A GROUP SPORT, IT OPENS VARIOUS WAYS FOR MEETING AWESOME PEOPLE. I COULDN'T FIND ANY OTHER ACTIVITY TO FEEL SO FREE.

He has a unique approach to movement. For the viewer, it's difficult to identify when his movement stops being planned and becomes improvisational. It certainly embodies his ideology of freedom.

PARKOUR SHOWS SOMETHING SOULFUL. WITHIN THE SPORT, EVERYONE FINDS THEIR OWN PARKOUR.



JUPITER CEILIDH

PHOTO **RIVER CLARK**

DENNIS KORRA

PHOTO **DENNIS KORRA**

CLIP CULTURE

CHARLIE HAVILL

THE REPRESENTATION OF SELF AND GROUP MEMBERSHIP IN PARKOUR INSTAGRAM CLIPS

Every jam or event I've ever been to has had some level of ritual 'exchanging of Instagrams' between participants.

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CLIP CULTURE

© JULIEN BLANC @JULIENB.VISUALS

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FEATURING AIR WIPP @AIRWIPP

STORY CHARLIE HAVILL @CHARLIEHAVILL

THIS EXCHANGE FUNCTIONS AS A SORT OF INTRAGROUP NETWORKING STRATEGY. COMMUNITIES WHO ARE DISTANT IN GEOGRAPHICAL PROXIMITY, BUT CLOSE IN CULTURAL PROXIMITY THROUGH THEIR CONTINUED PARTICIPATION IN PARKOUR, CAN ENGAGE WITH ONE ANOTHER REGULARLY ONLINE — THE PRIMARY MEDIUM OF WHICH, THOUGH NOT EXCLUSIVELY, IS THROUGH THE SHARING OF VIDEOS OF ONESELF DOING PARKOUR.

Superficially, motivations for clip filming and sharing might be presumed to be one of two things: sincere documentation or narcissistic self-promotion. Typically, the filming of oneself involves some degree of self-appreciation, or in the absence of that, self-reflection. I have met people who film and upload aspects of their training that they consider representative of personal progress, and I have met people who film and upload clips simply as something to post - or something that demonstrates their ability in the sport. But is it fair to chalk up either to narcissism? The absence of self-reflection or honest documentation doesn't necessarily imply the presence of narcissism. I think that a good example can be drawn between clip culture and the more ubiquitous selfie culture. Selfies, although superficially vapid, perform a few important social functions - not least constructing identity and narratives of oneself in isolation, but both for and with other social media users engaged in context-specific online social practices.

© JULIEN BLANC @JULIENB.VISUALS

Clips, as a sort of narrative genre, can be understood as having several functions. Primarily, they aid in continuously constructing a recognizable online identity. Secondarily, they function as representations of group participation, often realized through ritualized exchanges in comment sections (“yes mate”, *flame emojis*, “sick!”). These phatic exchanges contribute little to the discourse surrounding the post linguistically and are often wholly unrelated to the image or the caption but are nonetheless important in recognizing, and being recognized by, other community members online. Thirdly, they illustrate low tellability stories incredibly effectively. Your catpass, backflip, or bail that nobody really cares about (sorry) can be seen and engaged with reliably. To engage with the community online, a user orients themselves as something functionally similar to a mini-celebrity, and doing so, orients the consumer as an audience member. This form of engagement with ultimately arbitrary content is not altruistic but is instead reciprocal. Users display active engagement with one another to further promote future engagement. The topic of engagement, and modalities through which content is shared, remain stable. The content is catered to an online community that, when posting, functions as one’s viewership. Here lies the most important social function of self-clips - the social strategy of achieving sociability with a community without high levels of self-disclosure.

Clip sharing tells us all we need to know about a fellow community member. It tells us of shared cultural interest in a topic - that we both actively engage with this topic in the real world, and online. Real-world and online engagement differ functionally in one way. In real life, we have friends and a local community. We maintain our relationships with these individuals often through high levels of self-disclosure; we share personal matters and engage outside of training. Online, we can demonstrate and construct group participation, and engage in selective sociability without high levels of self-disclosure. Mini-narratives are constructed visually (and sometimes textually) through Instagram posts. The content is engaged with, regardless of the narrative’s tellability under the assumption that the engagement will be reciprocated, if not by oneself directly then by another community member. This continued reciprocal engagement contributes not only to the construction of the singular online identity of a given user but to the collective online identity of the community.

04:47 p.m.
Frodo Baggins - Wikipedia
LG

JULIUS PORTER

PUBLIC // ADJECTIVE

1. of or concerning the people as a whole.
2. done, perceived, or existing in open view.
3. (noun) ordinary people in general; the community.

PUBLIC

fabric

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FEATURE DREW TAYLOR
INTERVIEW ANDREW OBENREDER
// PUBLICFUTURE.COM

PENALTY CHARGE NOTICE (PCN)

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The Traffic Management Act 2004; s.78 The Civil Enforcement of Parking Contraventions (England) General Regulations 2007; Civil Enforcement of Parking Contraventions (England) Representations and Appeals Regulations 2007

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The Functional Superiority of Cross-Use and Complexity

The establishment and maintenance of social order in large cities are, instructive. Social order is not the result of t

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The Case Against High-Modernist Urbanism: Jane Jacobs

Jane Jacobs's book *The Death and Life of Great American Cities* ... written in 1961 ac
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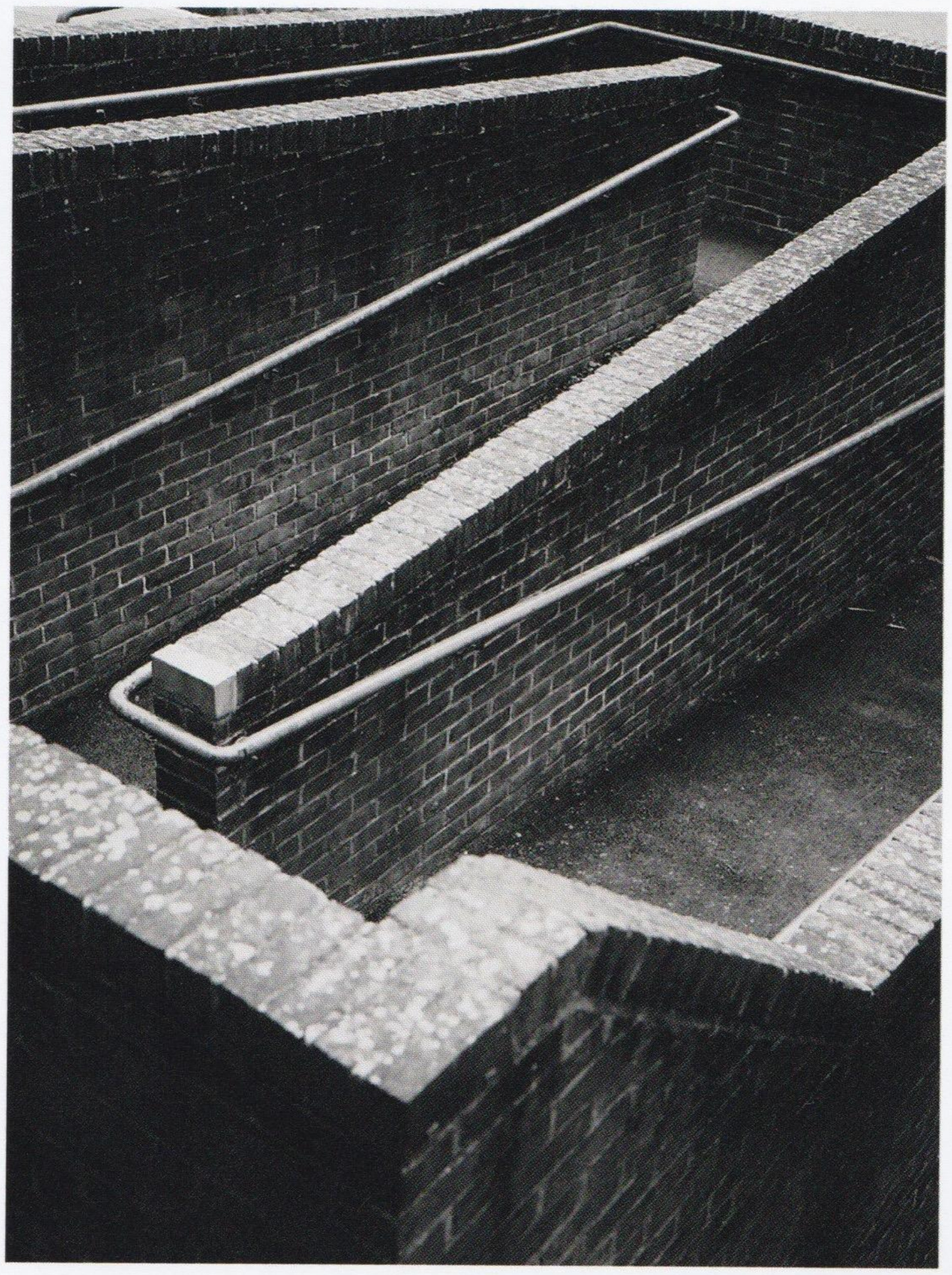
WHAT IS
.F. SKINNER
RALLY SAYING?

OFFICER PLEASE REMOVE THIS TAPE

WHAT IS PUBLIC?

PUBLIC is an ideal which, unfortunately, doesn't exist much at all in the way we tend to think of the word. This art project which started in early 2020 is named after this ideal because it embodies an intersection of parkour, community, politics, and art that have been interests of mine for countless years. I don't think these have been drawn together in the exact configuration which we are currently working on. It's easiest to define PUBLIC as an art project because it maintains a sense of openness and fluidity that is absolutely essential to a project which claims to be about community and shared goals.

A DESIGN PROJECT SET TO ESTABLISH A DIALOGUE ON THE PUBLIC SPHERE AND THREATS TO IT, THROUGH THE CULTURE AND PRACTICE OF PARKOUR.



Honestly, I think the reasons why public space is important are completely obvious to parkour people who choose to spend their time there and are frequently subjected to harassment from law enforcement, property owners, and private security. But past the boundaries of the sport, we all know and love it's only in these spaces that the adventure of incidental social interaction can occur. Public space provides a constant flow of chance encounters and random experiences that are made possible only by leaving the controlled environment of home or work.

WHY IS PUBLIC SPACE IMPORTANT?

PARKOUR EMERGED FROM PARISIAN SUBURBS IN THE LATE 1980'S AS A SUBVERSION OF A TECHNIQUE OF MILITARY DISCIPLINE DEVELOPED BY GEORGES HERBERT, LA METHOD NATURALE, AND THE DISCIPLINARY AND MARGINALISING STRUCTURES OF PUBLIC SPACE EPITOMISED BY THE BANLIEUES.

IN THE IDEAL WORLD, HOW WOULD SPACE BE UTILIZED, EXIST, AND FUNCTION?

WHAT ARE YOUR DREAMS FOR PUBLIC SPACE ?

In this ideal we are trying to imagine, it's not about what my dreams are for public space. It's about decisions being made by a participatory and malleable process that would be completely at odds with someone trying to pre-empt what it should be. If you're looking for a more concrete imagining of what this world could look like, let me direct you to a couple of books called Designing for Disorder by Richard Sennett and Critical Care: Architecture and Urbanism for a Broken Planet, which are better positioned to be able to paint that picture.

YOU WANT TO BEGIN OPENING UP DIALOGUE AROUND THE COLLECTIVE USE OF SPACE — HOW DOES THAT CONVERSATION BEGIN?

That conversation has already begun - way back in 1990's Paris when a group of marginalized youth started playing with the strict modernist architecture they were surrounded by in the banlieues.

Everything we're doing now with PUBLIC, the photography, mixtapes, sponsored projects, even the clothing is just a continuation of that same conversation. Now it's over to the community to engage and respond. What do people think of what we're doing?

WHAT THREATS DO YOU BELIEVE EXIST TO PUBLIC SPACE?

The democratic potential of space has already been eroded by privatization and commercialization. Freedom and spontaneity were slowly replaced by surveillance and control. Unfortunately, the biggest threat is the economic system we chose to uphold that places utmost importance on profit above anything that can produce public space and opportunities for the kind of socialization we mentioned earlier on. Right now in the UK, we are seeing huge legislative changes that intend to criminalize protest through 'The Police Bill' that seeks to expand the powers of the UK Police to prevent organized demonstrations and stop and search anyone without reason.

I think claiming, or reclaiming the sport for ourselves through grassroots community organizing and away from forces like Red Bull, Instagram and FIG are the most pressing and active challenges we face. Parkour is at a massively critical stage in its lifestyle as a sport and culture and it's important we choose a path of development that is collectively owned, non-hierarchical, and not just driven by profit.

HOW DO YOU BELIEVE PARKOUR AND OUR CULTURAL DIALOGUE COULD BE UTILIZED TO FURTHER CHALLENGE THE USE OF SPACE PROGRESSIVELY BEYOND THAT OF OUR COLLECTIVE EXISTENCE?

PARKOUR BEARS AN AFFINITY TO THESE QUESTIONS - IT CHALLENGES THE USE OF SPACE, OPENS UP NEW PATHS OF MOVING AND LIVING, AND IS ROUTINELY OBSTRUCTED BY DRACONIAN LAND-USE LAWS AND THE BELLIGERENT POLICE THAT ENFORCE THEM. PARKOUR IS THEREFORE ONE, PARTIAL WAY OF RE-APPROPRIATING PUBLIC SPACE; BUT THERE ARE OTHERS.

WHAT WOULD IT MEAN TO FULLY RE-APPROPRIATE THE PUBLIC REALM; TO GENERATE A KIND OF PUBLIC DESIGNED ALONG WITH THE PRINCIPLES OF FREEDOM AND SPONTANEITY?

HOW ARE YOU LOOKING TO USE THE PROCEEDS OF THIS PROJECT — WHAT DOES YOUR VISION LOOK LIKE SPECIFICALLY?

We're trying to create a sustainable loop where parkour culture can fund itself, projects fund more projects. Whatever shape these take up and who they involve is completely up for grabs.

Looking specifically at 2022 there is going to be a chunky 200 page coffee-table style photo book available to present a conception of the photographic vision for the first time. There is definitely going to be at least another 2 clothing drops - I know people are still annoyed the first shirt is out of stock. But most importantly, I'm looking out for more collaborative projects like BOOM TOWN. Anyone who has a project but might need financial resources to make it happen, a platform to release it on, or just someone to run ideas by, send me a message.

PUBLIC IS A SOCIAL ENTERPRISE. AS SUCH, THE PRIMARY OBJECTIVE IS TO BENEFIT A COMMUNITY OR TO PURSUE A SOCIAL PURPOSE, RATHER THAN TO MAKE A PROFIT FOR SHAREHOLDERS.

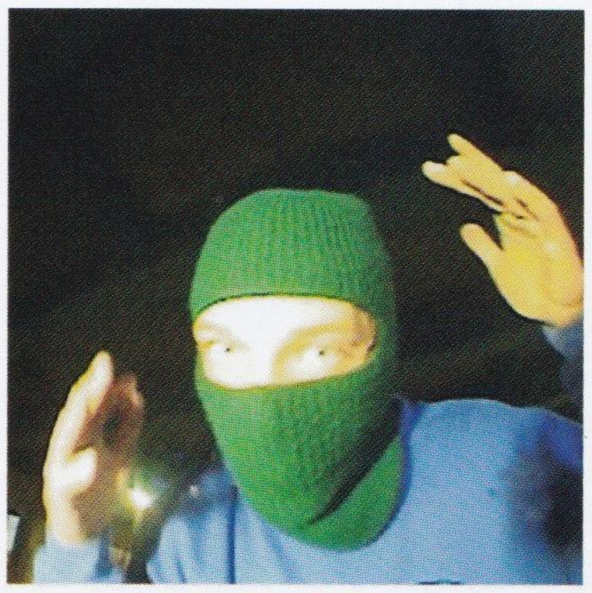
100% OF PUBLIC PROFITS WILL GO TO SUPPORTING ATHLETES, FUNDING COMMUNITY PROJECTS AND PROVIDING OPPORTUNITIES FOR DISADVANTAGED YOUTH.

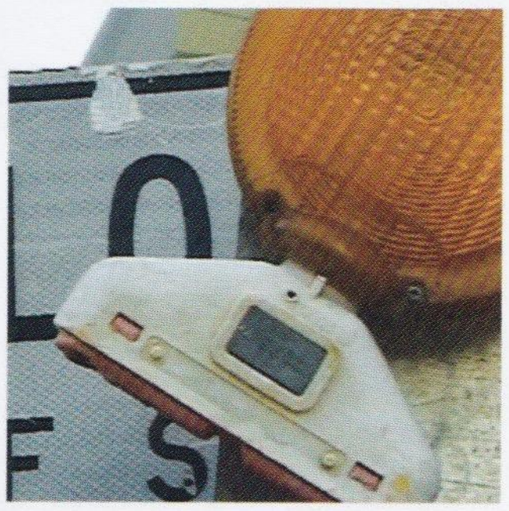
Crafted luxury. Cultured living.

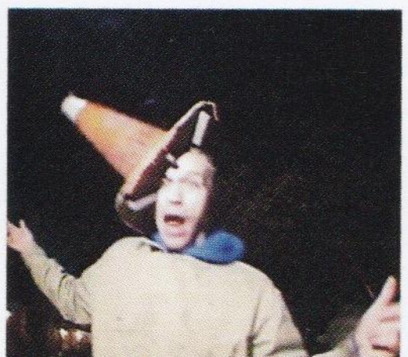
AS THE COST OF LIVING IS RISING AND THE CLIMATE IS DESTABILIZING IN MAJOR COASTAL CITIES OF THE US, THE MIDWEST IS SEEING AN INFLUX OF PEOPLE LOOKING FOR A SAFER AND MORE AFFORDABLE URBAN LIFESTYLE. THIS MIGRATION HAS FORCED CITIES LIKE MINNEAPOLIS INTO A STATE OF CONSTANT DEVELOPMENT AND CONSTRUCTION TO FACILITATE THIS GROWTH. BUT AT THE COST OF RISING HOMELESSNESS AND FRACTURED COMMUNITIES. EVERYTHING IS CHANGING.

BOOM TOWN PERFECTLY DESCRIBES WHAT'S HAPPENING IN MINNEAPOLIS. A TOWN UNDERGOING RAPID GROWTH DUE TO SUDDEN PROSPERITY THAT HAPPENS TO BE HOME TO A CREW OF PARKOUR ATHLETES THAT GO BY THE NAME OF NORF.

IN THIS 12MIN SHORT FILM, THE GROUP EXPLORES THE AVANT-GARDE DIMENSIONS OF PARKOUR, EXPANDING THE BOUNDARIES OF WHAT AN OBSTACLE OR CHALLENGE CAN BE. THE INFLUENCE OF THEIR CHANGING ENVIRONMENT IS OBVIOUS THROUGH THE USE OF CONSTRUCTION EQUIPMENT AND A UNIQUE STYLE OF ALMOST MECHANIC MOVEMENT THAT REFLECTS THE MOVEMENT OF THE MACHINERY TAKING OVER THEIR STREETS.







IF PEOPLE ARE INTERESTED IN SUPPORTING PUBLIC AND YOUR INITIATIVES TOWARD A MORE FREE WORLD, HOW CAN THEY GET INVOLVED?

UNFORTUNATELY, IT'S NOT QUITE AS SIMPLE AS JUST BUYING A PUBLIC HOODIE.

A more free world requires us to pay attention to the political context of parkour. The challenges we face as a community are mirrored within wider society.

The easiest way to get involved is by engaging with the resources that are already on the website (publicfuture.com). Read it, and think about the information being presented to you. There can be an implicit understanding we gain from parkour that can lead us in a powerful direction.

PUBLIC FUTURE .COM

RESOURCES

LIFE BETWEEN BUILDINGS BY JAN GEHL

THE NEW ENCLOSURES BY BRETT CHRISTOPHERS

DESIGNING DISORDER BY PABLO SENDRA AND RICHARD SENNETT

THE LIFE AND DEATH OF AMERICAN CITIES BY JANE JACOBS

SEEING LIKE A STATE BY JAMES C SCOTT

THE LANGUAGE OF CITIES BY DEYAN SUDJIC

WALDEN TWO BY B.F SKINNER

RED METROPOLIS BY OWEN HATHERLY

JULIUS PORTER
PHOTO SAMET CALISKAN

ALL SEEING SPOT

PHOTO **MARQUIS JOHNSON**

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PHOTOS
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SWEDEN MEETS PARIS FOR A STROLL THROUGH THE PARK

JULIEN BLANC

WIZZY GANG

PHOTO **FILEX**

DAVID WITCHELL

HOW WE LIT THE STORROR ZOMBIE CHASE

DAVID WITCHELL, PARKOUR PRACTITIONER TURNED PRO GAFFER, EXPLAINS THE INNER WORKINGS OF LIGHTING A PARKOUR ACTION SCENE.

Many members of the parkour community find themselves leaning toward the visual arts, especially video production and film-making. This seems to be a logical step, as we constantly make videos of each other, especially in the old days of YouTube edits before the vlog revolution. But upon entering the world of video production, a freerunner is surprised by how different filming almost everything else is.

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PRODUCER.....DREW TAYLOR
PROD. MANAGER...JASMINA WOOD
1ST AD.....DREW TAYLOR
LIGHTING DIR.....DAVID WITCHELL
LIGHTING.....JORDAN WHITE
LIGHTING.....SONNY MIHAJLOVIC
LIGHTING.....JAI CHAYNE
MAKEUP.....SILVIJA VIL
MAKEUP.....SAPHRA TURKHEIM
MAKEUP...CHARLOTTE CROUCHER
MAKEUP.....ISABELLA ALCAZA
COSTUME.....SILVIJA VIL
COSTUME.....HANNAH SNOW
SOUND.....MELCHIORRE RUVOLO
SOUND DESIGN...RIC DE MOWBRAY
VFX.....LUCKA NDAYE
COLOUR.....FILIP TOKIC
EDIT.....TOBY SEGAR

BTS VIDEO.....SACHA POWELL
MUSIC.....OLIVIER DERIVIERE
BTS PHOTOGRAPHY....TREY TAYLOR
ACCOUNTS.....SALLY TAYLOR
LOCATION..ALGHA WORKS / GAFFF
VOLATILE.....JOE SEGAR
INFECTED.....JOE SCANDRETT
INFECTED.....JOE HENDERSON
INFECTED.....FAYE FILLINGHAM
INFECTED.....STANISLAVA KIRILOVA
INFECTED.....LUI PENG
INFECTED.....HANNAH SNOW
INFECTED.....LEON RIMMER
INFECTED.....AIDEN KNOX
INFECTED.....PHIL HULFORD
INFECTED.....JAMIE MORRISON
INFECTED.....JASMINA WOOD
INFECTED.....CALLUM POWELL
INFECTED.....LAWRENCE ROOK
INFECTED.....BEN SEGAR
INFECTED.....ZARA TREHERNE
INFECTED.....ALEX MORTON
INFECTED.....KELAN PHILLIPS

INFECTED.....TRAVIS VERKAIK
INFECTED.....ISABELLA HARKONEN
INFECTED.....SAM SUTHERLAND
INFECTED.....MAX BARKER
INFECTED.....DAVID ANIEBONAM
INFECTED.....RICHARD FERREDAY
INFECTED.....ARTHUR FRANKS
INFECTED.....ABIGAIL DE FONTAINE
INFECTED.....LAURA D'AGNELLI
EXTRA.....ALFIE STAPLES
EXTRA.....JAY LAMBERT
EXTRA.....MATT SIGRIST
EXTRA.....FINLEY GILL
EXTRA.....JAMIE MELLORS
EXTRA.....ADAM ABBAS
EXTRA.....ADAM HOPE
EXTRA.....REGGIE PHUNGULA
EXTRA.....CAROLINE CHILDS
EXTRA.....ALFIE BENSON
EXTRA.....NANCY HIGHFIELD
EXTRA.....ANNITALIZER MWANIKI
EXTRA.....FAITH MBURU
EXTRA.....TOBY HARWOOD-BLAND

I became a gaffer - the head of the lighting department and the one in charge of rigging, setting up, and often designing the lighting for a shoot. I later transitioned into the role of a DP, short for director of photography, which is essentially the cinematographer, or person in charge of designing the image as a whole, coordinating the camera and lighting departments to achieve the look the director needs. Through my work, I found that filming parkour was almost unrelated.

In the world of production, everything is far more set (excuse the pun). We have a spot to place the talent, we know where we will look, and where we can hide lights and camera kit. Usually, the focal length of the lens isn't too wide, and we can divide the scene into more easily captured sections. When Drew hit me up to light their zombie chase video, I knew it would incur interesting challenges, but in all honesty, I was still caught out by just how different the way of working was.

We've collaborated before on nighttime parkour projects with my lighting (the Nightshift video and a forest segment in C&J Lockdown), which helped me predict to a degree what to expect. However, both projects followed a far more similar structure to my usual set-piece workflow. We would decide on the shot, set our field of view and light accordingly - hiding lights behind buildings and trees and only needing to illuminate a specific area. But this zombie chase scene did not allow such luxuries. We had a selection of compounding complications making the workflow surprisingly tricky.

First was the size and spread of each take. Each film-able section, although only lasting 10-20 seconds, would cover an enormous amount of ground. We would have to light many key moments of action across a large space. This brings in the second problem; that of kit.

To cover many action points over a large space, we needed lots of independent lights and rigging tools to cover the location in light sources. Was this a more conventional film, this would be answered by simply turning up with a massive van full of heads (lights) with range and output, as well as lots of stands and rigging equipment to illuminate the entire region. That is fine on a typical job, but this is where we encounter our third problem; the locations.

For the rooftop sections, one cannot simply turn up with 20 massive lights and a metric ton of metal stands that require three people to lift onto a single step. So we had to go with smaller lights and equipment that could be taken onto rooftops. In the second BTS video on Storror's channel, you can see us throwing kit across a gap to get it onto the rooftop. The other location-based complexity was that of permissions. We weren't supposed to be there, so we couldn't bring up a bunch of petrol generators to power our larger lights. This meant that we could only use lights that were weak enough to be powered by batteries, which is quite a significant drop in output compared to what can be pulled from a 240v 2k genny. This may not seem too bad, only having quite bright lights instead of extremely bright lights, but this proved to be an almost cataclysmic issue when the final and most damning complication made itself known; the camera.

The production was shot on a GoPro, which does not do very well in low light. The native ISO (sensor sensitivity strength) of a GoPro 9 is around 400, whereas the cinema cameras I usually work with (and light/expose for) are around 800-1250. This is a significant difference (literally double the sensitivity, known as a full-stop in photography terms) and is compounded by the similarly massive gap in the dynamic ranges of the GoPro and most cinema cameras.

Dynamic range is the extent to which a camera sensor can distinguish total black from 100% overexposed white. A camera with a high dynamic range will divide the spectrum from white to black (and through grey) into many sections, each distinct from its neighbor. This allows the camera to detect detail (we call it information) between areas of differing shades. A low dynamic range will mean the camera has fewer dividing points and groups neighboring shades into one shade - blurring them together and losing the information that separates them. A way to visualize this is if you placed a dark grey object against black, a low DR camera would simply blur it into black and not be able to see it, whereas a high DR camera would be able to distinguish it and give us the shape of the object (the information). The GoPro has a dynamic range of 9 stops, whereas an Arri Alexa has 15 stops of dynamic range, the Black Magic Pocket 4k has 13. This means that I couldn't rely on the further end of the lights reach (the 'falloff') being enough to bring out detail in the environment for the rooftop runs. The camera simply turned it all to black.

To make it even harder, we had to shoot in 50fps to allow SFX and slo-mo moments to be easily applied. 50fps is twice as fast as 25fps, so we lose half the light hitting the sensor. The answer to this problem is usually bigger lights, but we can't do that because of the location issues, so the next solution is to get the lights closer to the action points - but no! Here we bump into the final camera crisis; field of view.

OPTICAL-ALGHA

Naturally, we were shooting a POV, so the camera had to be an extreme wide-angle to see all the action. Plus Benj, the camera operator, was looking all over the place to see a maelstrom of zombie action, so we can't bring our lights closer as they'd be seen in the shot. On top of all of this, I couldn't place lights wherever I wanted as the guys had to be able to see their take-offs and landings, without being blinded by a light as they jump. A seemingly impossible task, with every solution being countered by a further complication. So what did we do?

First, the key was to block and plan the scene. Benj would block the scene with Max, Toby, and Josh to establish where they were moving and where Benj would look. We would then establish which moments were key action points and where they needed to have good light for their jumping and landing. We would then focus our two largest heads onto these sections. We had two Aputure 300x lights with a focusing lens called a fresnel to focus all the power of the light onto one specific area, even from a decent distance away. Then, to make visible the areas of interaction that weren't crucial for the story, but were important for the ability to perform a parkour movement, we attached Astera AX1 LED tube lights to the parts of the rooftop that allowed it. These lights are battery-operated and wirelessly controlled, so we could put them anywhere and set them to a sickly green color to look like a slightly exaggerated version of those nasty halogen tubes that get placed around rooftops and industrial spaces. We only had 8 of these, so we had to pick our points carefully as the rooftop scenes covered vast distances.

After we managed to light each key parkour moment, I addressed the more ambient lighting. I would place tubes in the distance to light up a wall or part of a building that would otherwise have fallen into darkness. This was to give a sense of space and the impression that the whole world was continuing in the fashion seen in the immediate path of the characters. This is crucial for making the scene feel more immersive and real as if the only place with bright and styled light is the part immediately in front of the character, it feels very amateur and false. It also helps provide a sense of 3D space and parallax for the viewer, as the camera moves and turns, moving information in the far background helps us understand how fast/far our character is moving. Parallax, the speed of a background element relative to the speed (or lack of speed) of a foreground element, is how we visually gauge speed. This is why skyscrapers look like they're falling when you stand at the bottom and look up at the clouds rolling past the top. Hence now and again in the video, you can see a tube light miles away in the distance.

So now it seems like we have our plan and can hack through the shoot. And this is where a new problem rears its head, which would normally sink any other production. This problem is one of traversal across a rooftop environment. Due to the problems and solutions explained above, we needed to get around and across a large expanse of rooftops to rig lights all over the place. If only we had people on the crew who were used to traversing rooftop environments! It is funny that this problem is the only problem most productions couldn't solve without a disgusting amount of money, time, people, and equipment. But the fact that myself and my spark, Jordan White, have been training parkour for over 10 years, meant we could easily and quickly place our lights wherever we pleased. The nature of the shoot was massively collaborative, so everyone involved helped carry lights up to the roof and across.

This was a triumph for the parkour community, as no other crew in the country could have pulled off what we managed. This is what was so inspiring about the project: seeing freerunners excel in the world of commercial video production using skills and techniques fully developed within our culture. I have a long list of excellent sparks and gaffers I often work with, but it's only Jordan I could call on for this job due to his parkour background. This is what makes this project, as ridiculous as it is, actually quite special. It is a creature born of parkour culture.

The genre of high-quality POV chase scene video work, while naturally inclined to parkour, has been pushed and developed into a standard that other communities (including Hollywood) will simply fail to match without massive investment, and effort - not to mention the movement included is likely to be a fraction of the quality. I was proud to see so many freerunners working together in a professional paradigm while maintaining the fun and creative spirit of parkour. It was also a big moment of pride for myself, as I provided the lighting equipment collected by my company MatteBlackLondon and helped support a parkour production with the fruits of my career.

While I may not move as well as I used to, nor do I upload so much video content of my movement to the community anymore, it is nice to still have something to contribute to the scene and culture. I'd like to end with a massive well done and thank you to the Storror boys and all the guys and girls who came out as zombies for pulling something so cool together. Thanks for a dope few days and good company! See you all at the next shoot.

WANNES

PHOTO **WOUTER DE MOL**

ENDLESS POSSIBILITIES AGAINST GREY
COLLIDE WITH JUDGMENT
THE DREAM CHASER
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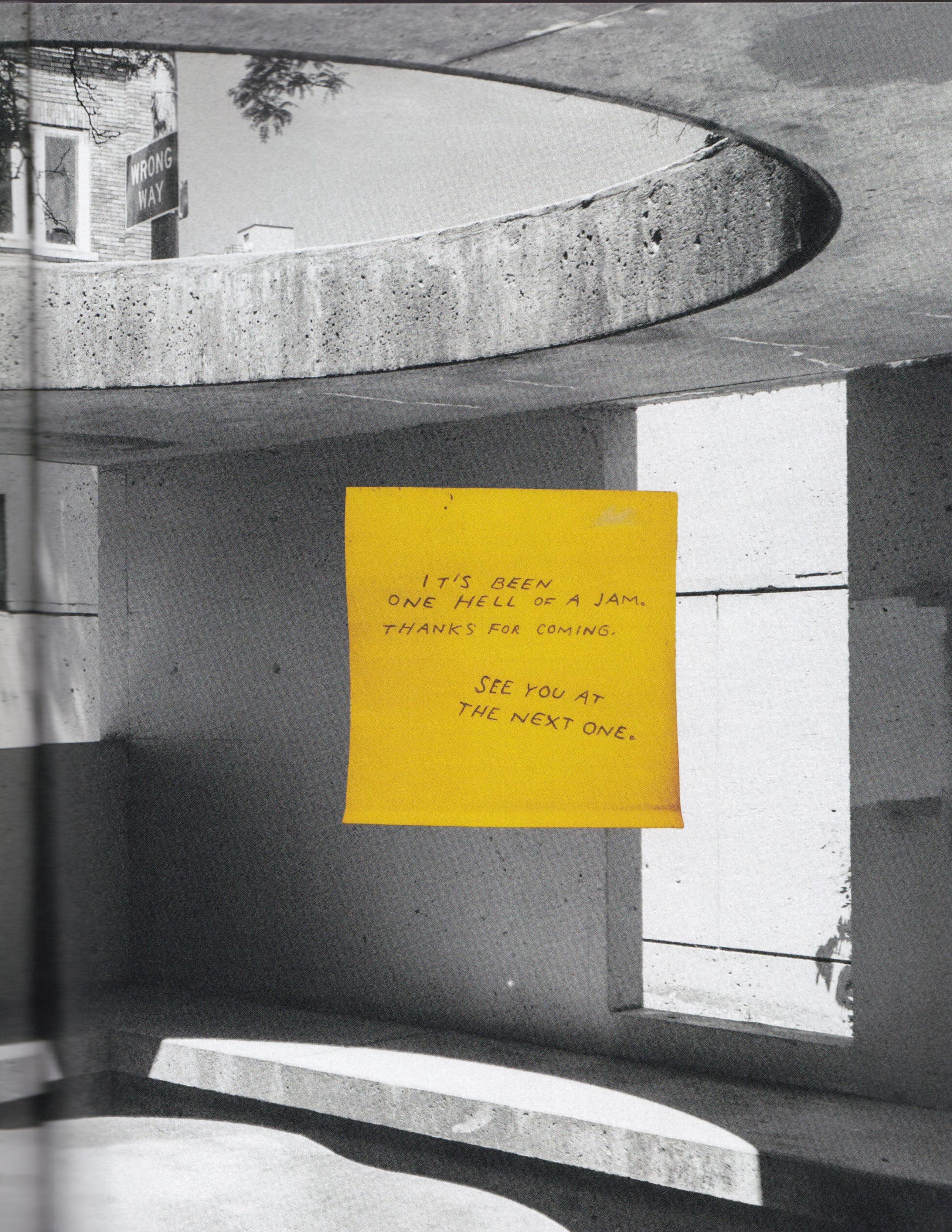
WRONG
WAY
IT'S BEEN
ONE HELL OF A JAM.
THANKS FOR COMING.
SEE YOU AT
THE NEXT ONE.

哇！非常酷。

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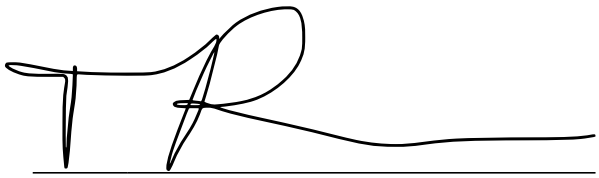

signed by: Trystan Puckhaber
CEO and Board Representative
10/17/2025